

**Thinking/making: A discussion of method in the Emerging Arts Activist Programme's Chewing the Cud and Angry Youth Workshops**

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**Abstract:**

This paper investigates and reflects on the methodologies employed, results achieved and questions raised in two recent transformative educational interventions. Both interventions fall under the broader Emerging Arts Activist Programme created by artist and educator Farieda Nazier. Chewing the Cud, the first workshop, was held at the Apartheid Museum in 2013 and facilitated by Nazier; the Angry Youth Workshop was subsequently held with students of the New Nation School in Fietas, 2014, led by Mocke J van Veuren with mentoring by Nazier and Cedric Nunn.

The authors compare the ways in which transformative processes and methods developed in their own critical arts practice has influenced the design and delivery of the youth-oriented arts interventions mentioned above. Processes of conscientisation, decolonisation, and the exercise of agency are explored through arts practices that address the interface between historicity, the everyday and personal experience as a field of critical discourse.

Through the analysis of creative outputs and student feedback, and reflection on methodology, this paper forms part of an on-going project, which aims to develop and test youth-focused critical pedagogies specifically focused on dealing with the aftermath of Apartheid.

**Keywords:** Critical pedagogy, transformation, praxis, visual art education, Freire,

Rancière

## **Thinking/making: A discussion of method in the Emerging Arts Activist Project**

### **Overall Introduction**

For me education is simultaneously an act of knowing, a political act, and an artistic event (Freire 1985: 17).

South Africans are faced on a day to day basis with the physical and intangible traces of our historical trauma. While much of the damage perpetrated by Apartheid is visible in continued racial and class segregation and inequality, the less visible effects of ideological violence also persist. Within the current context, Abrams (2011) argues that in the wake of the TRC there have been little or no government-supported efforts to address the psychological ramifications of our Apartheid legacy. Meanwhile, the consequences of both direct and intergenerational trauma continue to strongly influence social, educational and economic conditions (Abrams 2011:30). Considering the above context, it seems clear that reconciliation should be given prime importance, and should be an intrinsic part of governmental planning and development. However, there has been outright failure from the country's executive to engage sufficiently with this issue (Abrams 2011:29).

Interpreting the notion of reconciliation as an internal event, as well as a relational process of acknowledging and working through the social wreckage left behind in the wake of Apartheid, the Emerging Arts Activist Project (EAA) aims to intervene in this gap.

Based on critical pedagogy and liberatory psychology concepts, the fundamental aim of the Emerging Arts Activist Project is to explore and instil critical consciousness in youth, through dialogic methods and art production, while drawing on personal and historical narratives and texts. This nascent critical consciousness is harnessed to make visible and challenge the physical and psychological threads of historical trauma that persist in the fabric of everyday life in South Africa. The project is geared at youth between the ages of fifteen and twenty, and deals specifically with the complex direct and indirect experiences of intergenerational and historical trauma.

The form of critical pedagogy employed is influenced by the work of Brazilian liberal educator Paulo Freire. Of particular importance to the project is Freire's notion of the non-neutrality of education. This notion extends to a conception of education as inevitably politicized, where forms of dominant education could act as a means to reinforce hegemony and existing inequalities, in both method and content (Freire 2005:20). To counter this propagation of inequality, a Freirian critical pedagogy would include aspects such as dialogic teaching, critical inquiry, the development of agency, and phenomenological approaches.<sup>1</sup>

The authors' interest in the foundations of Freire's critical pedagogy is directed at the development of teaching approaches which facilitate a specifically South African-based conscientisation process, by questioning and challenging their beliefs and the practices that dominate both participants and facilitators. This means breaking through established norms, be it social conditioning or prior formal education, to enable individuals to reach new levels of awareness or critical consciousness. The cycle of theory, application,

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<sup>1</sup> The EAA project also acknowledges the influence of Steve Bantu Biko, who was himself inspired by the work of seminal writers like Fanon and Freire, in this field. Urged by the atrocities of the apartheid government, Biko developed his own context specific conscientising method entitled 'protest talk' under his Black Consciousness movement.

evaluation, reflection and finally a return to theory inherent in Freirian praxis (Freire 2005:75), could lead to conscientisation and the knowledge to act against the internalised aftermath of oppression that is endemic to post-Apartheid South Africa. The dialogical pedagogy proposed by Freire opens the door to ‘student-centred learning, revealing the relationship between personal struggles and social injustice, and ultimate structural transformation’ (Dale & Hyslop-Margison 2010:4). For Freire (in Shor 1987:13), ‘dialogue is a moment where humans meet to reflect on their reality as they make and remake it’. In other words, dialogue is a process of sharing experiences and making sense of it within a given setting. Problem posing, a key element of Freirian pedagogy, involves asking ‘thought provoking questions and ... encouraging students to ask their own questions’ (Shor in Leonard & McLaren 2004 [1993]: 25). The often mainstream and more broadly accepted ‘banking education’ approach, ‘denies students a reasonable opportunity to engage in informed inquiry and subsequent action prevents their humanization because, as Freire contends, humans are by nature thinking, acting, and political beings’ (Dale & Hyslop-Margison 2010: 44).

The EAA framework applies elements of praxis, dialogic interaction and problem posing education, extending these ideas to socio-politically charged art production processes and civic engagement. Arts practice is promoted as a transformative tool by focusing on contemporary histories and personal narratives in the production of works. The project unfolds in symbolically and historically loaded contexts, and the methods employed can be categorised as a non-formal model of education. The EAA uses the attractiveness of artistic self-expression and ‘voice’ to draw in school going youth. In the on-going process of developing unique methodologies, the project draws and reflects on the teaching methods of Nazier, Van Veuren and other facilitators involved in the project. A crucial element in the development of the workshop method is the incorporation of epistemological experiences encountered in the facilitators’ own artistic practice. It is also important to note that the EAA is an on-going project that encompasses the past

workshops and future iterations, a series of public engagements centred on the students' works, as well as instances of reflection and critique, such as the present article.

The first workshop developed under the EAA framework, Chewing the Cud (CTC), was a pilot program developed and facilitated by Farieda Nazier, where her focus was to develop critical thinking skills through loaded, meaningful socio-political art production and critical inquiry. The second workshop, titled the Angry Youth Workshop (AYW), was developed and facilitated by Mocke J van Veuren. This workshop focused on exploring questions of agency while staging art-based interventions in the symbolic layer of the everyday. The second iteration of CTC (not discussed further in the present writing) included former participants from the AYW, and it is envisioned that this reciprocal model will continue in future.

In this article, the authors reflect on a stage in the development of the EAA by assessing the CTC and AYW methodologies, processes and outcomes. This has so far been an explorative, experimental process, in constant cyclical movement between theory, action, reflection and again theory. The long term aim of the EAA project is to develop a set of critical pedagogic arts education methods that provoke a productive navigation of the encounter between personal and historical narratives in the participants; this article marks a critical reflection on the first steps in this direction, and it is hoped that it will result in productive engagement and critique.

***Shared methods and structures of workshops under the EAA umbrella:***

- Participants are exposed to socio-politically motivated artists at the beginning of the workshop, and have open conversations with the artists about their work, motivations and experiences.
- The facilitators draw heavily on learning experiences in their own art production to craft the workshop process.

- Art production is used as a tool to elicit and express critical ideas.
- Specific critical pedagogic concepts, such as problem-posing, critical thinking, dialogic teaching, praxis and reflection, are employed.
- Socio-political artworks by the participants are deployed as interventions in the public domain.

In addition, the workshops are centrally concerned with development of the participants' capacity to produce socio-political artworks both as acts of reflection and as interventions. To this end, the workshops engage in methodological struggles, especially in terms of managing the relationship between the participants' own contexts and the historical narratives encountered in the course of the workshops.

***The CTC and the AYW workshops are set apart from each other in the following ways:***

- CTC focused on providing a semi-didactic encounter with information that could be critiqued dialogically.
- The AYW focused primarily on the symbolic agency of the participants, and resulted in a questioning of the position of the facilitator and a wariness of didactic information content.
- In terms of content, CTC places the students inside a learning environment that literally relates a factual-historical meta-narrative – the Apartheid museum. They are then invited to weave their own personal narratives into this encounter with history. Historical prompts are employed to make explicit the linkages between personal experience and the scars and traces of socio-political trauma.
- The AYW begins in an interpretive environment, among symbolic artworks reflecting on the complexities of democracy over the last twenty years – the Ithuba Art Gallery. Students then develop personal, phenomenological accounts of the politics of their everyday spaces, in preparation for a complex overlaying of personal narrative onto historical space in the Fietas area. The collision between personal narrative and traumatic

histories becomes the matter for reflection.

It is interesting to note that the two workshops engendered the same collision between personal and historical narratives, albeit from opposite directions.

In the following sections, Farieda Nazier and Mocke J van Veuren unpack their implementation of specific teaching approaches and key focus areas within the EAA project framework. In keeping with the qualitative nature of the reflection, the authors use the first person in their respective sections.

## **Chewing the Cud: the first workshop of the Emerging Arts Activist Programme**

*Farieda Nazier*

### **Influences from own artistic practice in the Chewing the Cud workshop**

A significant influence in designing the Chewing the Cud workshop came from an artistic project titled *After Math*. A major aim of the *After Math* project was to evoke, through visual art production and products, a type of personal decolonization, with the hope to extend this to the public when placed in this domain – via catharsis, conscientisation or other processes. *After Math's* conscientisation experiment relied on a personal reading and then visual iteration or interpretation of some of the concepts prompted by Frantz Fanon's *Black Skin, White Masks* (1986) as well as his *Wretched of the Earth* (1963). My own creative process borrows not only from his phenomenological writing approach (in terms of how lived experience and criticality can be interlinked), but also from some of the themes that he explores. In particular, my work looks at how manifestations or symptoms of his concept of 'black neurosis' are related to internalized and suppressed racial oppression and subjugation.

A subsequent reflection on the artworks and art production process for *After Math* revealed a number of interesting epistemological insights. It became apparent that various

praxis elements were at play here. This, in the first instance, could be ascribed to a psycho-political encounter with theory and how this resonated with my personal experiences. In Dale and Hyslop-Margison (2010: 4) ‘revealing the relationship between personal struggles and social injustice, and ultimate structural transformation’ are key elements in critical dialogic education.<sup>2</sup> In addition, reflective aspects of praxis are evident during the production process. This could occur whilst the creative object is changing or when it is complete. The maker of the artistic object is involved in unpacking, problem-posing, reflective and evaluative elements, amongst others. Finally, my creative practice informs my teaching practice by again borrowing Fanon’s ‘black neurosis’ concept, which infers that repressed racial trauma could result in a mental condition where the sufferer yearns for or aspires to whiteness. It manifests in the workshop in how it focuses on specific theoretical ideas and explores the psychological consequences of class, gender and racial oppression.

These encounters with theory, problem-posing and reflective practices populated with personal narratives, during my own practice, were then appropriated and applied to the CTC teaching and learning framework. The three-day workshop, hosted by the Apartheid Museum, included 16 students from Fred Norman Senior Secondary, St. James College, the Umuzi Photoclub and the University of Johannesburg. Below I discuss the three stages of the workshop in more detail.

### **Information stimulus: An encounter with theory**

On day one, the information sessions involved the presentation of selected seminal concepts and related historical phenomena in a semi-didactic fashion. These formed the core around which the rest of the workshop unfolded. Under the umbrella theme of race in the post colony, the ideas of place, displacement, class, aspiration, gender and sexuality were introduced. This provided participants with themed stimulus as well as a lens through which personal experience could be unpacked.

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<sup>2</sup> An example of how this applies to the *After Math* artworks, is in how Fanon’s (1963: 37–41) ‘The native town is a hunger town...’ was deconstructed and interpreted. The related artwork titled *This is my home now...* nuances the idea of disparity and inequality explored by Fanon but appeals to a detailed and highly personal sense of home, belonging and place in the South African context.



The participants' recollections, interpretation and sharing of memories, as previously referred to by Dale & Hyslop-Margison (2010:4), are an essential dialogic contribution in critical pedagogical practice. These valuable phenomenological accounts were incorporated into the subsequent dialogue. Participants were then provided with opportunities to engage with information or theory by problem posing and drawing on examples from their personal experiences to make sense of and engage with the often-abstract ideas. An example of such a personal memory linked to protest or activism was from a 17-year old male participant's negative perception of foreign nationals, whom he described as competitors in the employment market and as a hindrance to already burdened or stretched resources. The aforementioned account was questioned, elucidated, analysed and problematized, by the facilitator and the rest of the group in terms of its connection to key overarching socio-political themes. This specific example was related to Xenophobia and the then recent violent attacks in townships nationally. The idea was extended to the broader concept of discrimination and South Africa's historical legacy thereof. Other examples included equal opportunities in terms of race, gender and nationality, economic disparity, religious affiliation and gender issues.

What is important during this stage is that participants are motivated by the facilitator to construct meaning, draw parallels, become aware of disparities and eagerly interrogate all existing information – be it historical narrative or theoretical content. Problem posing, with the aim to inspire a healthy scepticism towards any information or truth claims, is the principal tool used during this stage of the program.

However, the didactic nature in which the information or stimulus was delivered is, in retrospect, potentially problematic in terms of how and whether a dialogic space or atmosphere could be achieved. For Shor (1987), the authoritative or leading voice of the teacher, positioned in the front of the classroom, affirms a sense of unequal power relations. He challenges this by introducing his 'power sharing concept'. Shor believes that the teaching and learning environment should be democratically reorganized. To this end, he applies a contract system where there is a mutual agreement between teacher and

student, which governs interactions in the classroom. During the CTC workshop, my aim was to present seminal ideas and discuss, contest and explore their meanings through equal contributions from teacher and participant. This was not entirely possible in that my position was partially defensive of these ideas. The reason for this was that my own objectives – the linear workshop framework giving rise to a tangible end product, was getting into the way. A further consideration is that, due to the didactic nature of the first part of this workshop, it becomes difficult to establish how much of the students' eventual ideas were moulded to fulfil the workshop's evaluative requirements. The above reflections were illuminated by comparisons and challenges arising from the subsequent Angry Youth Workshop, where explicatory teaching modes were further problematised.

### **Critical inquiry: Problem-posing as a tool**

Freire was adamant that through a critical analysis of experience, people could assess social reality to envision possible alternatives to existing circumstances (Dale & Hyslop-Margison, 2010:28).

During this stage the broad concept of activism was introduced as a vehicle for transformation as well as its potential to transcend dominant social and political ideology. A significant portion of the dialogue explored how critical inquiry and awareness could lead to action or acts of activism, and in turn even greater consciousness. Various examples of causes and activism, ranging from hunger strikes to product related boycotts, were also highlighted and explored during this session. Pertinent topics like petitioning for social and ecological causes on social networks, neighbourhood rallies to demand improved amenities, as well as salary increase strikes were shared by participants and unpacked at length. Once more, deepened engagement was prompted by problem posing, but in this instance initiated mainly by the participants. Students were concerned that many acts of activism were futile. The views of national media, and how these may influence personal perceptions of activism, was then proposed by a participant and considered by the group. The dialogue then included a comparison of the pros and cons of the various examples and the potential benefits of action was sized up against issues of

violence and looting during mass acts of activism. Hence, a critical examination, not only of their own views but also of their personal experiences and how they related to recent historical occurrences, was engaged with here.

This was followed by discussions of the more specific variant of art activism and examples thereof. At this stage, the invited artists presented their own artwork and practice and how these relate to the aforementioned central ideas<sup>3</sup>. In other words, this stage provided direct accounts of the praxis of art based critical inquiry and resultant action and activism, in the form of literature, performance and sculptural installations.

### **Reflective practice – cyclical application of theory and critical tools**

The final and most comprehensive stage of the CTC workshop involved a briefing session, open dialogue and the production of the art works. The participants' production process was initiated by a type of call-and-response question and answer approach, based posing, which later became a useful refrain during the students' own creative process. This approach is employed firstly in the form of a brief, secondly to challenge the topics generated as responses to this brief, and later to confront formal decisions applied during the poster production. The brief read as follows:

*Based on a critical analysis of your immediate environment(s), visualize and project a future South African landscape, framed by socio-political concepts. These personal past-present-future-scapes, be they utopian or dystopian, should draw on your understanding and knowledge of the past.*

The outcomes of this project were to:

- Identify a social, political or economic problem in the students' own living environments or situations.
- Based on the aforementioned, conceptualize an imaginary future-scape in the form of a collage poster artwork from either a Utopian or Dystopian standpoint.

- In addition, incorporate elements of the context-specific historical and topical elements discussed during the workshop, in order to explore potential causes.
- Provide visual evidence of engaging with the key theoretical themes that were discussed.
- Provide visual evidence of engagement with formalistic aspects assimilated into the work, specifically principles of perspective, dominance and composition, as well as consider the main tenets of collage poster design.
- Select appropriate visual images that would best represent the aforementioned concepts.

Students were required to respond by verbalizing and producing a visual artistic statement that both resonated with and challenged viewers. A detailed evaluation of two of the works is provided later in this paper. The aim is to establish whether the workshop contributed to specific critical skills.

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<sup>3</sup> Mocke J van Veuren and Prince Massingham were the invited artists. Mocke J van Veuren discussed his collaborative project *Uncles and Angels* (with Nelsiwe Xaba) and Prince Massingham discussed his collaborative artist book *Kliptown Stories* (with Clifford Charles).

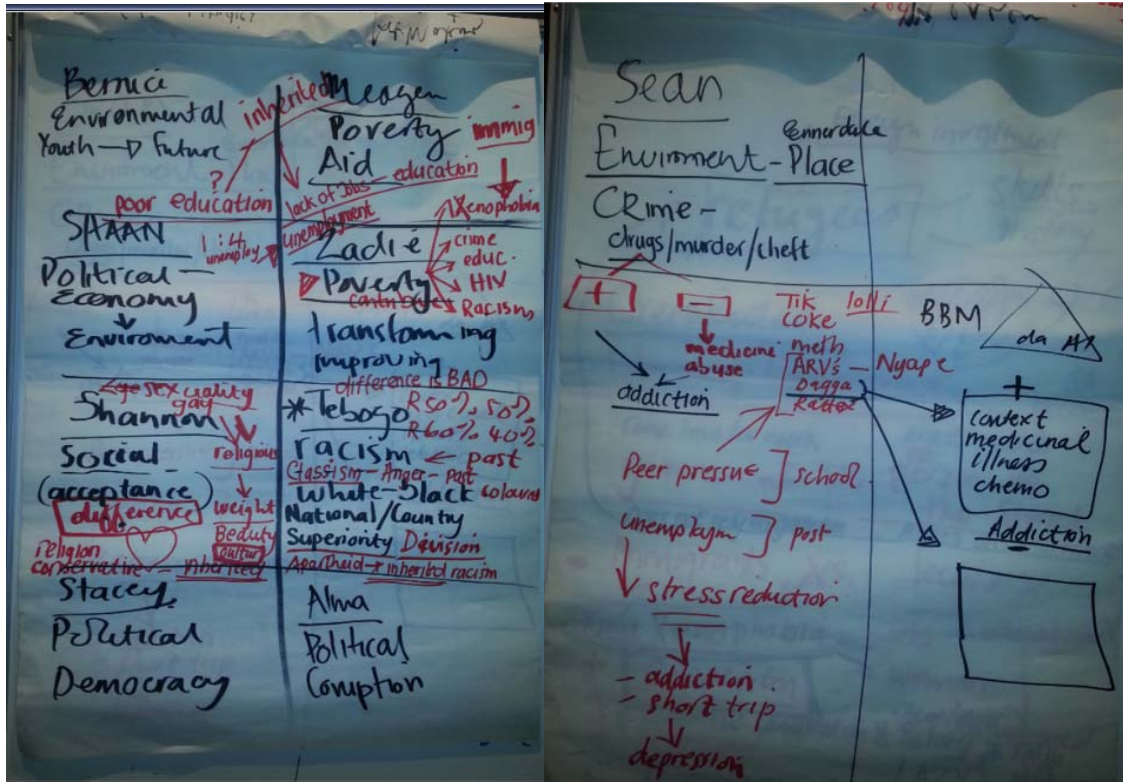


Fig 1 Notes on the flipchart

The participants' initial responses to the brief manifested as sketches and later as verbal elucidations, around which lively group discussions unfolded. The brief further acted as a primary research problem and extracted key subject matter explored during the previous stages. This scaffolded approach provided a concrete historical and theoretical framework around which personal conceptions could be developed.

The participants, during a discussion session on day two of the workshop, presented their responses to the brief, which were recorded on a flipchart (Fig 1.). Their concepts included access to social spaces, drug addiction, violence and murder, theft, class, economy, poverty and aid, social acceptance, gender and sexualities, racism and superiority. These broad-based concepts stimulated more in-depth dialogue, which supplemented and substantiated the original concepts. The themes related to our historical legacy of race-class hierarchies, land division, Bantu education, and inequality in

opportunity of employment. In turn, more developed ideas and images emerged, which induced even further reflective questioning.

During the final production phases on day 3, this dynamic image making process and resultant dialogue continued to act as provocateur for self-reflection. At the end of the production process, the posters functioned as a final visual dialogue. Later, the display of these works in the public domain continued to elicit critical public discourse, which involved re-interpretations and decoding of the art works.

### **Findings**

What materialized was a cyclical and constructive process that involved theory, critical inquiry, re-contextualisation of information, application, and assimilation, meaning construction, decoding and reflection. This process manifested as follows:

<b>Stages</b>	<b>Content</b>	<b>Approach</b>	<b>Method</b>
<b>1 &amp; 2</b> Information stimulus and Critical inquiry stage	Students are provided with stimuli of which the aim is to evoke dialogue around memories of lived experiences and new insights <ul style="list-style-type: none"> <li>• in the form of theoretical                concepts,</li> <li>• their relation to South African                historical contexts and</li> <li>• presentations of socio-political                artworks and practices</li> <li>• the interpretations and                relationship of these memories                are teased out, discussed and                challenged</li> <li>• how critical inquiry and                awareness can elicit action or                activism</li> </ul>	<b>An idea or information, inquiry and response cycle is applied</b>	<b>Dialogic-----Semi-didactic</b>
	<ul style="list-style-type: none"> <li>• Students are provided with a                research question or brief</li> <li>• Students provide concepts                which prompt discussion</li> </ul>		
<b>3</b> Reflective practice and Exhibition stage	<ul style="list-style-type: none"> <li>• Art production process                Concepts are developed into                final posters</li> </ul>	<b>An image, inquiry and response cycle is applied</b>	
	<ul style="list-style-type: none"> <li>• Posters are displayed in the                public domain</li> </ul>		

There is of course the danger of over-simplifying the aforementioned process through categorisation, and in so doing opening the doors for the teacher-student roles to be misread. It is therefore imperative to note that my role was that of a) proposing a framework and approaches through which information could be processed and b) to facilitate through enacting this process. In this way, elements of Freire's dialogic approach were applied throughout the various stages of the program through collaborative exploration between teacher and student where 'new questions, possibilities

and new alternatives' were expounded (Gleeson 1974:7). As demonstrated in the aforementioned table, alongside the specified content, whether acquired from historical sources or created during the span of the program, problem posing was the dominant dialogic approach used. An element of my own creative practice, which relies on critical inquiry and knowledge yielding methods, was also evident in the students' production process. The practice of decoding, developing and transforming images was an additional aspect appropriated from my creative production.

### **Art as critical dialogue**

The following section provides a concise analysis and evaluation of two artworks produced during the program, toward evaluating levels of critical engagement with the brief and the course content. The analysis considers the following:

- A formal description (describing the formal visual elements and symbolic representations in the work).
- A contextual framing of the participant and artwork (introducing background information of the artist and the image).
- A concise reading of the work, based on reflective dialogues with the artist.
- An evaluative review of the critical thinking evident in the works, measured against the defined outcomes, described earlier in the brief.





**Fig 2** *Drugs takes you to the grave* by Sean Moodeley

Sean Moodeley's<sup>4</sup> *Drugs takes you to the grave*, depicts a stereotypical dark mountainous landscape in a combination of mixed media, which includes poster ink, acrylics, newspaper clippings and graphite pencil. The poster is visually divided into three parts, namely the foreground showing a grave with three male figures; the middle section laden with a rolled-out red carpet (a painted newspaper clipping with the word 'apartheid'), creating both an illusion of depth and a focal line; and the background portraying the sky with looming rainclouds on one side and a blue sky on the other. His thematic content explores his own encounters with social decay and drug abuse in Ennerdale, the township where he resides. Moodeley juxtaposes present and future tenses in order to create a narrative around action and consequence, informed by one's life choices. His work, both a statement and message, alludes to a dark reality of drug abuse and its effects, and

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<sup>4</sup> Sean Moodeley is a 17 year old coloured male hailing from Ennerdale (a suburb previously designated to coloureds)

connects the work to the past by subtly hinting at the apartheid regime through the use of text.

**How does the artwork evidence critical thinking?**

Moodeley's work challenges the links between drug abuse and South Africa's socio-historic context through his approach of visual narrative. His choice of composition ascribes political, social and personal conditions to clearly demarcated zones or stages, which strongly suggests a temporal reading. He seems to suggest that our apartheid history plays a role in the abuse of narcotics. The work leaves a number of questions unanswered, such as how and why these issues are related. Besides for this, there are more explicit references to state influence, in that the three male figures are dressed in military uniforms. These men are positioned in the front of the image, implying that the event occurs in the future. Further, it seems implied that drug abuse and drug related death is not merely an issue of the past or a result of the past regime but also one which persists in the present and therefore future. The desert-like landscape presented in this scene proposes a nightmarish dystopian dreamscape.



**Fig 3** *Ubuntu* by Meagan Serfontein

Meagan Serfontein's<sup>5</sup> oil pastel and collage work discusses the idea of Ubuntu, which is a Nguni word literally translated as 'human kindness' or humanity towards others. The artwork illustrates a street scene showing the Valley Road, clearly demarcated in black on white text. The street, located in the Klipspruit township<sup>6</sup>, is infamous for violent protest and strike action related to poor housing and amenities. The work contains images of two lone figures positioned opposite each other. The first figure represents a young girl standing in solo protest, and the second a seated older woman holding a red rag. The idea of desolation dominates the image and is encapsulated by the vast unoccupied space. Serfontein's Valley Road is not reminiscent of mass protest but of the single voice of a young persistent woman.

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<sup>5</sup> Megan Serfontein is a coloured female 17 years of age hailing from Ennerdale.

<sup>6</sup> Klipspruit township, situated in Soweto. It is a site infamous for strike action towards improved living conditions. <http://ewn.co.za/2014/07/03/klipspruit-valley-police-monitoring-area>

### **How does the artwork evidence critical thinking?**

There is no Ubuntu in this quest for togetherness; Serfontein's search is a lonely one. Where is the Ubuntu we speak of? And why does it not exist? Serfontein begins to address this question by racialising the figures – light skinned girl and dark skinned seated woman. Moreover, she depicts race as connected to class by positioning the seated figure in front of a shack dwelling. Serfontein provides us with an emotionally driven piece that speaks of a sense of desolation and uncertainty. If the inability to unite across class and racial boundaries is the current status quo, what does the future hold for us?

### **Conclusion**

If students are mere recipients of knowledge - the objects as opposed to subjects of the learning experience - and they choose to accept this role (or perhaps more correctly manipulated to accept such a role), then they merely utilize the provided information (Dale & Hyslop-Margison 2010:143).

In terms of the three main methods adopted and explored during this workshop - encounter with theory, problem-posing as a tool, and reflective practice - the work of both participants present some evidence of grappling with the specific outcomes. However, the manner in which the evaluation was conducted does not allow one to assess how the images produced were affected by the workshop. For this I would in future suggest a preliminary evaluation, be it an essay related to the topic or an image. Further, the participants' intent could be misconstrued through my own interpretation and analysis. For a true reflection of this more written evidence would be required.

For instance, Moodeley's socio-political work looks distrustfully at the regimes of the past and present, in which he holds the respective governments accountable for social issues related to drug abuse and drug related deaths. He raises questions about linkages and connections between circumstances in the past and present, and how they could affect the future. In terms of affirming some level of engagement with the content, approaches and methods introduced during the program, we should note that Moodeley's concept in its initial stages only identified a problem and did not interrogate potential

causes or effects. Given the pertinent but unanswered questions posed by this artwork, this work could be viewed as a superficial reading and mere depiction of information received during the program. However, the adept nature of these questions displays a process of problematizing and therefore evidences that Moodeley engaged with stimulus and reflective elements of the workshops - towards processing, questioning and critiquing this information.

Serfontein's work is a clear critique of the idea of unity and humanity in contemporary South Africa. Her questions relate to the nature and perpetuation of racial and class based boundaries and how this may affect our futures. Serfontein's concept was clearly formulated from the beginning stages of the workshop but developed, like Moodeley's, in terms of supplementation with historical information and the idea of cause and effect. In this instance there seem to be more explicit attempts to hint at a causality, which could be interpreted as a deeper understanding of the information and processes presented during the program.

## **The Angry Youth Workshop: An exploration of representational space and agency**

*Mocke J van Veuren*

In the discussion above, the main tenets of the Emerging Arts Activist (EAA) project have been laid out, and the Chewing the Cud (CTC) workshop has been explored by Nazier as a first instance of the implementation of the EAA framework. Following on from this pilot, the Angry Youth Workshop (AYW) represents a second methodological permutation, again aiming to address vestiges of intergenerational trauma through critical pedagogy and art making practices. The AYW involved 16 participants aged between 15 and 19 from the New Nation School in Vrededorp, an area also known as Fietas. The workshop unfolded over two days and included discussions of politically motivated artworks, a presentation by renowned photographer Cedric Nunn on his own work and activism, production by the students of their own photographs, the installation of the

printed photographs in the public or private spaces where they were taken, as well as further discussion and written reflection. The subject matter of the workshop focused on the politics of space, and drew heavily on phenomenological accounts of the students' experiences of public and private spaces and the written or unwritten rules that govern them.

The distinctions between CTC and the AYW have been noted in the introduction, in terms of AYW placing the interpretive before the didactic, and the questioning of the role of the facilitator in dealing with the agency of the participants. One further key difference would be important to point out: While the conception of CTC proceeded from a direct engagement with pedagogic theory (Freire and associated writing, Fanon, Biko), the AYW reversed the sequence by initiating the process with practice, and bringing pedagogic theory more explicitly to bear after the workshop had run its course. This distinction creates a contrast in the short term, but disappears in the long term as the oscillation between theory and practice will continue in further iterations of the project. In the current writing, I place theoretical considerations towards the end rather than framing the workshop through a theoretical lens to start with, in line with the sequence in which the process unfolded.

### **Influences from prior practice**

Some of the fundamental methods and concerns of the Angry Youth Workshop were influenced by or drawn from my prior artistic practice and research, especially with regards to representational space, the everyday, the return of work to the public sphere, as well as the use of methods that incorporate play in dealing with sensitive subject matter.

### ***Drawing on and intervening in everyday representational space***

The *Minutes Project* and *Jozi Rhythmanalogues*<sup>7</sup> shared a concern with public and private spaces in Johannesburg as sites of contested ownership and identity. The research aspect

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<sup>7</sup> These projects, produced in collaboration with artist Theresa Collins, employed time lapse photography in a series of studies of private and public spaces in Johannesburg between 2005 and 2011. The work is shown as multi-screen installations, sometimes with live musical performance, and has been exhibited in Johannesburg, Cape Town, Havana, Sao Paolo, Delft and London.

of these projects engaged with the work of Henri Lefebvre (1991; 2008a-c), specifically in terms of his typologies of space and critiques of everyday life. The above projects also drew on Lefebvre's final work, *Rhythmanalysis: Space, Time and Everyday Life*, which argues that work drawn from the everyday could return to intervene in the everyday (Lefebvre 2004:26). The framework for the practical elements of the Angry Youth Workshop followed this trajectory, with the aim that the participants would encounter the ethical implications of reintroducing their work into the everyday context in which it was made.

Of equal importance is Lefebvre's concept of 'representational space', as well as his ideas around the appropriation of spaces. Representational space for Lefebvre (1991:38) is 'space as directly *lived* through its associated images and symbols, and hence the space of "inhabitants" and "users" [...] which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects.' The Angry Youth Workshop was primarily a foray into representational space, in terms of analysis and direct intervention.<sup>8</sup> This phenomenological approach to space was directly linked to the politics of space, both in the students' own experience and in the eventual encounter with historicity.

### ***Play and dialogue***

Another project that contributed to the methods employed in the workshop was the dance/video work *Uncles & Angels*, created in collaboration with Nelisiwe Xaba in 2011.<sup>9</sup> The creative process of this work afforded me the experience of grappling with potentially 'heavy' subject matter (the manipulation of young female sexuality under patriarchy) through a creative process involving play. This experience particularly

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<sup>8</sup> Lefebvre's typology of space includes two more categories beside representational space: 'representations of space' – the spatial abstractions of diagrams and Cartesian planes; and 'spatial practice', the ways in which space is produced and reproduced by social formations (Lefebvre 1991:33). Of these categories, representational space carries the lived, affective layers of association, meaning and symbolization.

<sup>9</sup> *Uncles & Angels* is a collaborative dance/theatre work created by Nelisiwe Xaba and Mocke J van Veuren. The work uses the annual Reed Dance as a central metaphor to deal with the manipulations of young feminine sexuality under patriarchy. *Uncles & Angels* has been performed in more than thirteen cities in Africa and Europe between 2011 and 2014, and a filmic version of the work was awarded the FNB Art Prize in 2013.

highlighted how methods that incorporate play allow for an experimental switching of subject positions, not invested in an attempt to pin down a final positive truth or singular perspective, but rather to explore and entertain multiple possible points of view.

Lastly, the methodology of the AYW drew on pedagogic approaches developed over four years of running the curriculum-integrated HIV and AIDS awareness programme at the UJ Multimedia Department. The difficulty and sensitivity of that subject matter necessitated the development of dialogic, student-centric methods and led to a conception of the learning environment as an active, volatile situation where knowledge may be challenged or generated, rather than a place where privileged knowledge is vertically transmitted.

The above artistic and pedagogic principles - artistic work drawing on and intervening in the everyday, a politicised phenomenology of space, elements of play in dealing with sensitive subject matter, and dialogic methods - played a critical role in the conception and delivery of the AYW.

### **The aims and objectives of the Angry Youth Workshop**

The ideal effect of the workshop was seen as the nurturing of an empowering capacity to analyse and intervene in the symbolic territory of 'representational space' through photographic image-making. This capacity, applied in the context of the workshop in the physical environment of the school and surrounds, would hopefully be extended to other contexts, such as the personal, domestic, social, political and economic. As will be noted later, stimulating this continuation of critical practice will be a key focus of future iterations.

#### ***Primary objectives of the workshop:***

1. To engage directly, as facilitators and students, with the experience of the often invisible forces that police or govern our sense of right, belonging and alienation in everyday spaces.



2. To develop ways in which the participants may critically organize their thoughts and experiences related to everyday interactions with public and private spaces.
3. To explore the use of visual, associative and performative methodologies as tools for both reflection and active intervention in the politics of everyday spaces – taking up a position of agency as an aesthetic, political act.
4. To use the above experience to link together personal narratives and histories of place.

The tone of the workshop throughout aimed to explore the possibilities of a playful approach to serious subject matter, without undermining the importance of the reflections and experiences encountered. The intention of the workshop was also not to delve deeply into traumatic psychological terrain, which would have required much more time and appropriately qualified personnel. This sensitivity was crucial, as it was known from the start that some of the participants were orphans or came from difficult domestic circumstances.

### **Workshop overview**

The workshop followed the basic framework established by Nazier as part of the broader Emerging Arts Activist programme. This included an introductory discussion of socio-politically motivated art works, a presentation by a guest artist (Cedric Nunn) whose work combine artistic practice with activism, a practical component where participants produce their own works, and critical reflection.

### ***Preparation and Day One: Discussions and briefing***

A preparatory encounter with the group of student participants at the New Nations school (before the two-day workshop) introduced the overall theme or topic of the politics of space, and the idea that spaces are marked or inscribed in ways that may signal to an individual a sense of belonging, the right to be there, or prohibition / alienation. This first session also functioned as the briefing for the initial essays, where students were asked to write freely on spaces within which they feel welcome or excluded. Reflection focused on whether exclusion may be wrongful, as well as the specific signs within a space that

stimulate these reactions. These essays were used to select the final group of sixteen participants, based on the level of engagement and interest shown.

On the first day of the workshop (11 April 2014), students were taken by bus from the New Nations School in Fietas/Vrededorp to the Ithuba Arts Gallery in Braamfontein. Here Farieda Nazier started the day with a walkabout of the *Tension-Torsion: 20 years on* exhibition (curated by Nazier), where she led an open discussion centred on the students' interpretation of the works<sup>10</sup>. This session primed the students for their own forays into the creation of artworks carrying symbolic content, as well as establishing the concept of art production as engagement with socio-political context.

The second session of the day was led by renowned photographer Cedric Nunn, whose work positioned him as a mentor figure who could speak from decades of experience as an artist and political activist. Nunn narrativised his journey as a photographer and activist with examples of his work and anecdotes around his development as an artist. An important aspect of this interaction was the understanding that Nunn's body of work is not only *about* politics, but rather forms an effective aesthetic intervention in the political landscape. This interaction between Nunn and the students aimed to inculcate a sense in the group that the production of visual and symbolic works is not an activity that is separate from our daily struggles for rights and fairness, but can be at the forefront of these struggles.

In the third session of the day, I led a deepened discussion of the topics and tropes which were initiated in the first encounter at the New Nation school and the preliminary essays. The session drew on personal accounts of the experience of the politics of space in various public and private settings. The discussion was organized at first under predetermined categories (e.g. welcoming/alienating spaces), and new categories emerged from the essays and the discussion itself. The aim of this session was to elicit areas of interest in the subject matter where the participants may feel a need to intervene

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<sup>10</sup> The exhibition included works by Nazier, Gordon Froud, Avitha Sooful and Oupa Mokwena, dealing with often satirical views of the expectations and experiences of 20 years of democracy.

– through affirmation of a positive experience of space, a challenge or uncovering of a seemingly unfair spatial dispensation, or an experiment driven by curiosity. As in the initial essays, the discussion aimed to explore the specific ways in which the participants’ interaction with everyday spaces are governed by often unwritten and invisible rules, signposted both explicitly and implicitly. The conceptual material generated in this session formed the basis of the students’ practical production and interventions. An outline of the guidelines for the following day’s photographic practice ended the session. These guidelines are described in detail in the next section.

The last session introduced students to the cameras that would be used the following day. A decision was taken in the preparatory stages, in discussion with Cedric Nunn, that we would use DSLR cameras rather than cheap point-and-shooters as initially envisioned. This choice was driven by Nunn’s account of how his first experience with a professional camera shifted his sense of the medium, with the equipment adding a sense of gravitas and care to the act of taking a photograph, which may be absent with the use of non-professional cameras. During this last session, students were given a demonstration on the use of the cameras, and were afforded time to take photographs in the exhibition space, interacting with the installations. At the closing of the session the photographs were reviewed with input and critique from participants and facilitators.

### ***Day Two: Photography, installation and reflection***

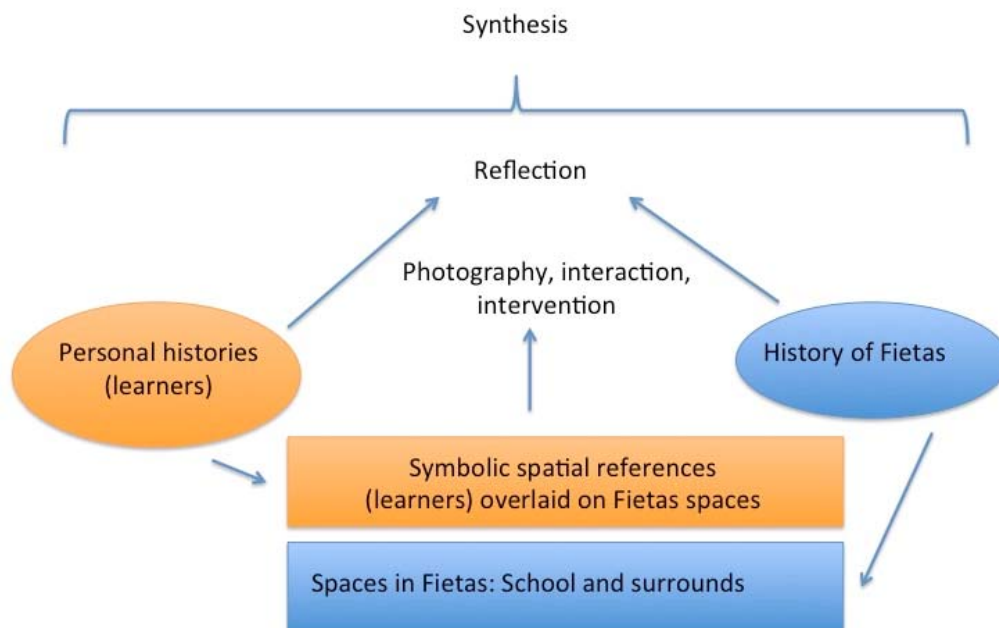
The second day (12 April 2014) started with a brief meeting at the New Nation School in Fietas/Vrededorp, and an introduction to the three community guides who were engaged to assist in the project. Nazier and Nunn acted as mentors throughout the day. The students left in groups with the guides to explore and take photographs within the following guidelines:

1. Themes from the previous day’s session that each participant had identified as relevant or important to themselves, would be explored in the photographs.

2. Spaces within the school or surrounding area should be selected that reflect the above themes, or represent, in reality or by proxy, specific spaces in which the participants would want to intervene.
3. The participants would photograph each other present in these spaces, interacting with the space in ways that deal with the above subject matter.
4. Photographs would be selected for printing during a discussion with all participants and facilitators.
5. Prints would be installed into the spaces where they were photographed.

Once all the photographs were installed in the places where they were taken, the participants and facilitators visited each site, and the participants discussed their work *in situ*. The community guides gave insight into the historical events linked to each space.

The relationships, resonances and clashes between the personal narratives of space and the historical context became material for discussion and written reflection, synthesising the complex elements of the process as a whole.



**Fig 4** *Angry Youth Workshop model of engagement*

**Results of the AYW: Dialogues, reflections, images and interventions**

The results of the workshop are encapsulated in the entire experience, from the initial essays to the discussions, photographic work and on-going reflections.

***Dialogues and reflections***

The workshop was characterized by lively dialogues that took the material of the workshop into territories that I had not envisioned at the outset. One of the main topics initiated by the participants, both in writing of short essays and in direct dialogue, was the spatial politics of family environments. Participants showed a need to grapple with unwritten rules of belonging, alienation and prescribed conduct in diverse family situations that included homes of parents, foster parents, step-parents, aunts, uncles and grandparents, and others. From these discussions it emerged that students traversed, in their daily lives, a network of spaces regulated by diverse and unwritten codes, often

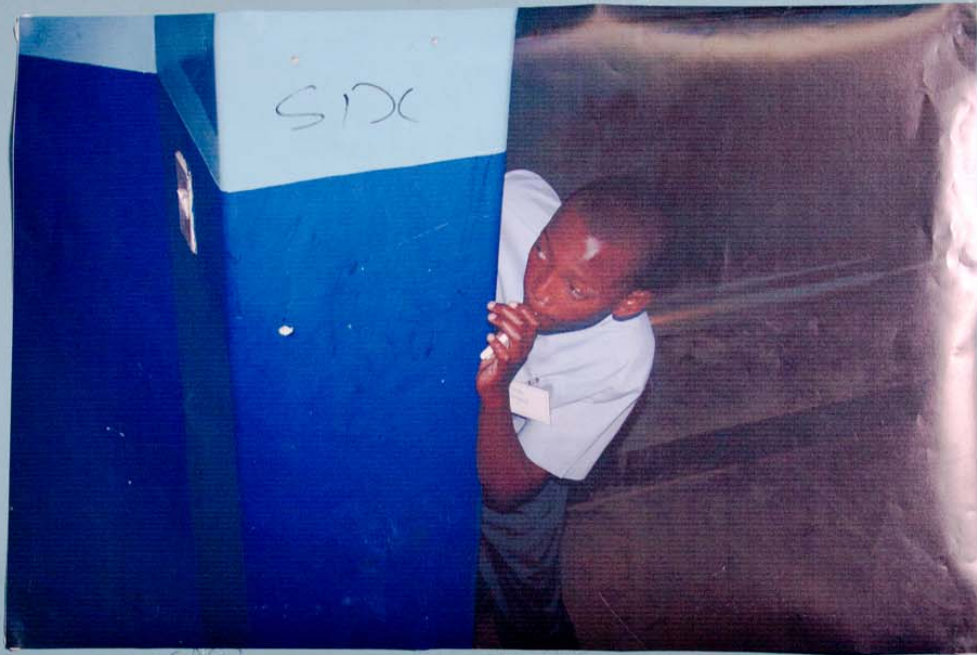
underscored by a sense of struggle. As an extension of this discussion, a heated debate arose about gender roles in the home. In this and other dialogues, facilitation focused on laying issues on the table without judgment or partisanship, recording and emphasizing concerns that could be further explored and processed through image-making interventions.

### ***The images produced in the workshop***

The many photographs produced by the students were evidence of their ability to process their chosen subject matter with both thoughtfulness and playfulness. Tropes or themes that emerged in the photographs are listed below, with examples:

1. Being in the right / wrong place: A boy caught in the moment of entering the 'Ladies' bathroom.
2. Boundaries of exclusion / inclusion: A girl praying outside the razor wire fence surrounding a church.
3. Transgressions, negotiated or subversive: A girl photographs the inside of the men's prayer section of a mosque, and a boy 'smokes' in the toilet at school.
4. Witnessing: A number of photographs show students simply observing or witnessing sites of conflict, demolitions, monuments and graves.
5. Monuments: Students pose as monuments or statues themselves.
6. Dramatisations and enactments: A man (one of the community guides) forcefully disciplines and chases students 'bust' with beer at a shebeen, and a security guard 'kicks' a student found skipping class.
7. Playful interactions: Students interact with a roaring graffiti lion.

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**Fig 5** Artwork by Kwanda Tangweni installed in the men's toilet at New Nations school, photo by Lavendhri Arumugam



**Fig 6** Artwork by Angry Youth Workshop participants installed at liquor store in Fietas, photo by Lavendhri Arumugam

The above examples show that the students are grappling with the invisible determinants that prescribe where one may be, one's 'normal' or acceptable conduct in specific spaces, and the markings that designate and categorise spaces.

The photographs where students explored *being* monuments themselves were fascinating when considering the project's interest in connecting historical and personal narratives and spaces. These images show a playful shifting of subject position and an exploration of the idea of historicity: were they making monuments to their own everyday lives, or



were they aspiring to (or lampooning) an inaccessible and alienated ‘other’ space of history, occupied by ‘important’, commemorated events and individuals?

The project’s real complexity emerged in these collisions between the students’ personal contexts, narratives and ideas, and the historicity of the spaces where these images were created.

### **Methodological Tensions: Context, history and dialogue**

The relations and blurred lines between historicity and personal narrative in the workshop remains a topic of debate, and will fuel the critical process of developing further iterations of the workshop model.

The area within which the second day of the workshop was conducted included the New Nations School (where the participants are students), and a section of the surrounding area, Pageview and Vrededorp (commonly known as Fietas). The name Vrededorp carries heavy irony, as forced removals during the Apartheid regime in the 1970s split or removed the mixed inhabitants of Fietas, most of whom were Coloured, Indian and of Malay ancestry. Evidence of the demolitions still abounds, and the tragedy of the destruction of a culturally rich community haunts the area, which has never recovered, in the form of traces and stories<sup>11</sup>. The workshop participants, who go to school daily in that area, proved to have little or no knowledge of the troubled circumstances that had shaped the neighbourhood.<sup>12</sup>

The possibility of addressing this lack of information paradoxically presents a potential pitfall: the workshop could become predominantly a history lesson. The concern here is that, if the students are first given an informative tour of the area (by the community

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<sup>11</sup> Madney Halim of the UJ Centre for Education Rights and Transformation provided invaluable background information for the workshop.

<sup>12</sup> This lack of contextual knowledge was evidenced most prominently in the site-specific discussions as well as in the final reflective essays. Students seemed to have a broad understanding of Apartheid as a conflict, firmly placed in the past, between black and white groupings. Furthermore, evidence of any conflict, such as bullet holes in the walls of the New Nation school (a result of the massive violence between Jan Smuts’s government forces and striking white miners in 1922), are seen as evidence of this vague conflict between black and white.

guides, who are masters of their subject matter), the explicated history of the neighbourhood would overshadow the process of dealing with personal histories of space. Pedagogically, this order of events would also open the way for students to simply recite or reproduce these histories in order to gain approval for being 'correct'. This easier route might obscure and marginalise the difficult work, which had begun the previous day, of illuminating and exploring the students' own complex relationships with everyday spaces. At the same time, an engagement with the historical narratives of Fietas was crucial in order to elicit an understanding or cognisance of the interwovenness of the students' personal narratives and historical events that unfolded in that very space under Apartheid. As mentioned earlier by Nazier, this seeming paradox has created a productive dialogue between the AYW and the CTC workshops, and the resulting cross-critique has re-asserted the necessity to address a gap in historical information while avoiding the pitfalls of overly explicative methods.

### **Movement toward theory (in retrospect)**

Henri Lefebvre's writings on phenomenologies of space have been mentioned in relation to the initial AYW concept, and the overall EAA framework lent the AYW a distinct Freirian approach. However, theorizing of the methods and results of the AYW started in earnest in retrospect, while reflecting on the methodological tensions and pedagogic flashpoints revealed in the course of the workshop. Two works of Jacques Rancière are used here to further unpack the encounters with the politics of space, and to probe the pedagogic position of the facilitator. Rancière's (1999) meditation on the ideas of policing and politics in *Disagreement: Politics and Philosophy* adds to the reflection on the political dimension of the students' interventions in representational space. *The Ignorant Schoolmaster*, Rancière's (1991) parable of radical pedagogic methodology and student agency, has proven to be a valuable touchstone in interrogating the position and role of the facilitator.

### ***Confronting the 'police'***

In unpacking the students' encounter with the unwritten rules that govern everyday spaces, Rancière's concept of 'the police' is useful. Rancière (1999:29) states that

'policing is not so much the "disciplining" of bodies as a rule governing their appearing, a configuration of occupations and the properties of the spaces where these occupations are distributed.' It is exactly this field which the AYW intended to reveal and intervene in, and the discussions as well as the photographs had begun the work of unravelling these rules. In the photograph of a student being kicked by the school security guard, it is not that the security guard represents the 'police,' but that both roles of naughty student and angry guard are prescribed in that space, similarly in the enactment of 'beer-drinking' students thrown out of the shebeen. Moreover, the intervention of placing the photograph back in the space where the scene was enacted becomes a reflection on the structure of the policed relations, and playfully makes visible these relations as non-neutral discourse. This revelation of normally invisible structures of control exists in most of the photographic examples cited above.

***Returning the work to the sites: The exercise of politics***

The return of the photographs and their installation into the sites where they were taken made for some productive interactions, and introduced sometimes uncomfortable but illuminating dynamics. Two works installed in the male and female toilets at the school necessitated that the entire group of participants and facilitators experience the transgression of being in a prohibited zone. The installation of photographs taken at the shebeen and liquor store drew much comment from the shebeen patrons as well as an alarmed response from the liquor store owner, who feared that photographs of minors outside his store may be used against him. This stirring up and making visible of social rules of conduct and sensitivities fall within what Rancière calls the field of politics, in relation to his concept of the 'police' noted above. Rancière (1999:30) defines 'politics' as

... a series of actions that reconfigure the space where parties, parts, or lack of parts have been defined. Political activity is whatever shifts a body from the place assigned to it or changes a place's destination. It makes visible what had no business being seen, and makes [...] understood as discourse what was once only heard as noise.

Another illuminating encounter was the installation of the photograph taken by a female student and depicting the men's prayer section of a mosque, at the mosque itself. The student had, when taking the photograph, independently negotiated her original entry into and shooting of the space with an imam. The installation of the photo on the outside of the mosque and the subsequent discussion (in muted tones as it was during prayer time), was negotiated by one of the facilitators and the student. This process of negotiation of boundaries was a critical illustration of the inherent agency which the students were able to exercise.

### ***The receding facilitator***

Rancière's (1991) reflection on the work of Joseph Jacotot<sup>13</sup> in *The Ignorant Schoolmaster* presents a pedagogical fable that resonates with the methods employed in the AYW. As noted above, these methods proceeded from four years of running curriculum-integrated projects dealing with gender, sexuality, HIV and AIDS at the UJ Multimedia department, where the creation of a trusting environment and the primacy of the students' own discourse were fundamental to the learning process. These workshops assumed that the learning space was one of research, questioning, and knowledge creation rather than transmission or explication.

Explication was specifically avoided in the AYW, as the material and experiences brought by the students needed to be given the privileged position as matter for reflection. The students were also positioned as the primary bearers of knowledge and agency, which affected my own position as facilitator, as well as placing subject experts like the Fietas community guides in an odd position.<sup>14</sup> Reading Rancière after the

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<sup>13</sup> In *The Ignorant Schoolmaster*, Rancière (1991) relates the pedagogic experiments of Joseph Jacotot, who challenged the inequalities present in early 19<sup>th</sup> Century Europe by suggesting a radical practice of intellectual equality in the learning environment.

<sup>14</sup> In planning the workshop, there had already been some debate about the positioning of the community guides, who are masters of their material and normally do their work by narrativising and explaining the history of Fietas. As the workshop placed the students' own emerging narrativisation of their personal experiences in prime place, the guides (mostly older men) were placed in an uncomfortable position, and the first iteration of the workshop did not manage to completely resolve this discomfort.

conclusion of the workshop, this instinct to avoid explaining material from the position of a 'Master' is illuminated by his critique of explicative pedagogic models, which according to Rancière (channelling Jacotot) result in 'stultification' of the student:

To explain something to someone is first of all to show him he cannot understand it by himself. Before being the act of the pedagogue, explication is the myth of pedagogy, the parable of a world divided into knowing minds and ignorant ones, ripe minds and immature ones, the capable and the incapable, the intelligent and the stupid (Rancière 1991:6).

However, the problem persists of how to engender a richer and more accurate understanding of historical narratives among the students, without falling into the traps of explication. The resolution to this issue may take a few more iterations of the workshop, and in this regard dialogue with Nazier regarding the different approaches taken in CTC and the AYW have been productive.

Rancière (1991:15) further argues that learning can take place without elite subject experts: 'one can teach what one doesn't know if the student is emancipated, that is to say, if he is obliged to use his own intelligence.'

However, the radical conclusion of *The Ignorant Schoolmaster* is not that 'learned' facilitators of learning can get away with knowing less, but rather that they can become obsolete and unnecessary through an affirmation and activation of student agency. The divide of inequality between the so-called 'haves' and 'have-nots' of the knowledge economy can be dissolved, if students themselves take charge of a learning process that requires no hired experts.

This insight will influence the methodological approach of future iterations of the Angry Youth Workshop. The role of the facilitator will be explored not only in how agency may be dealt with in the workshop situation, but also in terms of how the positioning of the facilitator may contribute to a continued, independent learning process. The key outcome

would be to engender a conscientising learning process that could be continually propagated among peers, and thus to contribute to the dissolution of the knowledge and 'intelligence' class divide described by Rancière (1991).

### **Conclusion**

The Angry Youth Workshop delivered remarkable results in the students' playful and empowered photographic reflections on the politics of everyday space. At the same time, the workshop has raised methodological questions in relation to the role of the facilitator, the engagement with much needed historical information, and the question of independent continuation of the conscientising arts practices beyond the bounds of the workshop. This has been a challenging and productive process, and at the time of writing the second iteration of the AYW is under preparation, where the above issues will be addressed in continued dialogue.

### **Overall conclusion: Angry Youth emerging as Arts Activists by Chewing the Cud?**

Both the Chewing the Cud and Angry Youth workshops were shaped (inevitably perhaps) by Nazier and Van Veuren's prior research and artistic practice. This influence was visible not only in the way art making was approached, but also in the way pedagogic methodologies were employed. These methodologies, centred on conscientisation, decolonisation, and the exercise of agency, and applied with a dialogic approach, opened the scope for diverse and personal image making explorations from the participants.

While the workshops were differentiated in terms of subject matter and specific approaches, both came into intimate contact with the frictions of weaving together the strands of personal narrative and historical background. This interface is perhaps the most productive and the most difficult aspect of both workshops, and will be fertile ground for development in further iterations of the project. Both workshops also encountered the reality that the students had serious misconceptions or very little information about the

history of colonialism and Apartheid, raising questions about how this deficit can be addressed without reinforcing an overly explicative learning model.

Here the dialogue and cross-critique between the two workshops is crucial in ironing out methodological challenges. Nazier became more aware of the possible pitfalls of didactic approaches and explicative pedagogy in CTC through engagement with the models employed and theoretical engagements in the AYW, while Van Veuren has recognized the need for historical grounding in the AYW through critical engagement with the methodology and content of CTC.

Looking forward, a further questioning of the role of the facilitator, the critical positioning of didactic content, and the stimulation of an independent, empowered continuation of the learning process beyond the workshop situation will drive the ongoing development of the Emerging Arts Activist project's methodological framework.

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